LED ZEPPELIN

2nd ALBUM

OFF THE RECORD

WHOLE LOTTA LOVE

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham

WHOLE LOTTA LOVE

GUITAR

The guitar part consists mostly of the now legendary simple riff that makes up the core of this song. The big low E chord, with the octave and a 5th on top, plus the unison with the bass make it a very powerful riff when it's played with good rhythmic attack. When trying to get the guitar sound it's best to go for a more natural valve distortion rather than over-kill with a fuzz box. The effects in the middle were created in the studio with a theremin, a sort of audio generator common at the time, but a little imagination, some electronic noise making gadgetary and a tape recorder should provide a good substitute.

BASS

Again, basically a question of keeping the main riff going in unison with the guitar. Like a lot of blues influenced rock in the early seventies, the rhythm has a marked 'swing' feel to it and this, just as much as the driving attack, needs to be captured by both lead guitar and bass.

DRUMS

Whereas the main riff moves in 16th notes, the drum pattern moves in 8th notes with on-beat / off-beat punctuation from the snare on the 2nd and last 8th note beats of the bar. The fills tend to be made up of 16th note beats in clusters of six but they must be made to roll in keeping with the swing feel to the beat. Overall, the drumming involves some irregular, syncopated patterns, especially on the 3rd and 4th beats in the bar.

E

Intro.

Vo.

You— need

Gt.-I

Gt.-II

Ba.

Dr.

❶ (Gt.): The main riff. To get the right rhythm use alternating up and down strokes and dampen the bottom open E string slightly with the right hand palm.

❷ (Ba.): In the bass unison a fluent and steady rhythm is called for with accents falling on the beat under the 5th chord in the guitar part.

A
E
Vo.
cool -in' ba - by I'm not fool - in' I'm gon-na say it Yeah Go back to
learn - in' Ba - by I mean learn - in' All them good times ba - by ba - by I've
Gt.-I
Gt.-II
Ba.
Dr.
2x
E
school - in' way down in - side hon -ey you need it
been yearnin' Way way down in - side Hon -ey you need it

❸(Gt.): Keep the alternating up and down strokes going on the chorus.

❹(Dr.): This is the basic drum pattern for the song. Try to achieve a good rapport between the snare and the bass drum and watch your timing with the off-beats occurring in the 2nd and 3rd beats of the bar.

❺(Gt.): Siren like effect answering the vocal line. It's done by sliding a 4th chord at the 9th fret down with a bottleneck.

❻(Gt.): It's hard to say if there's a guitar in there at all under all the studio effects but it might be an idea to try creating some sounds with effects like a delay etc, a bottleneck and a bit of scratchy picking.

❼(Dr.): As you can hear on the record, congas have been dubbed on to the track. To make a little more out of this section it could be effective to have a percussion player on it.

N.C.
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
N.C.
Voice
with S.E.
Ha
Fill in

N.C.
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
(Voice with S.E.)
(Fill in)
6
N.C.
Love

❽(Gt.): This lead break is based on a blues scale. The phrasing is very melodic, almost vocal in quality, so try not to lose this when playing it, particularly on the wailing staccato bits. You could try singing the lines as you play them to get the phrasing bang on. Jimmy Page also seems to be using a rough edged plectrum to get that gritty sound.

E
Vo.
Gt.-I
Gt.-II
8va
cho. cho.cho. cho.
h. cho. p. p.
cho.
Ba.
Dr.
E
E
E
You've been cool - in' Baby I've been drool- in'
All the good - times Ba - by I've been
cho. cho.cho.cho.
(8va)
8

E
Vo.
mis-us - in'
Way way down in-side
I'm gon - na give you my love
Gt.-I
Gt.-II
Ba.
Dr.
6
6
E
I'm gon- na give you ev-ery inch of my love
Gon- na give you my love
F
E
Hey

❾(Gt.): A slight variation in the guitar. An A is added at the end of the bar to form a 5th chord with the D.

❿ (Dr.): The rhythm of this long fill is a bit tricky, especially the rolls that I've transcribed as six notes to the beat, like double triplets, so listen closely to the record.

⓫ (Dr.): A small fill but it stands out as it contains no rests, just four groups of 16th note beats which need to be played evenly.

⓬ (Dr.): Another fill with six note groups to each beat ending on a triplet. Pay special attention to the 3rd and 4th beats of the 2nd bar when playing it.

E
Vo.
with Delay
Oh Oh Oh Wom- an Hey
Keep a- cool-in'ba - by
Keep a -cool-in'ba - by
Gt.-I
Gt.-II
Ba.
Dr.
E
I keep a cool-in'ba - by
I keep a-cool-in'ba - by
Oh Oh Oh
Fade Out

WHAT IS AND WHAT SHOULD NEVER BE

by Jimmy Page/Robert Plant

WHAT IS AND WHAT SHOULD NEVER BE

GUITAR

For the guitar in the sections of the score marked [A], [C] and [E] a clean tone should be chosen for the lightly strummed chords. All the other parts demand an overdrive sound, though one generated by valve amp overload fits better than a fuzz box. Then it's just a matter of turning up the volume on the other sections which are more dynamic. On the solo part in section [C] Jimmy Page uses a bottleneck but a delay would be quite effective as well.

BASS

The bass lines throughout the whole song have a melodic character. In the first section, section [A], the bass line is based around a two bar pattern which is then repeated over with variations. These variations are probably improvised so don't stick too closely to the score. Two fingered picking is the technique used on the recorded version, rather than a plectrum, and the liquid sound it produces suits these jazzy lines well. If you're not used to this way of playing take care to define the notes well and vary the strength of attack so as to get the right tone and shape the melody, just as you would with a pick.

DRUMS

For section [A] the drums, like the rest of the music, is quiet and subdued while in section [B] everything lets go. This contrasting dynamic basically repeats itself continuously, like an A-B song form, throughout this number. Therefore the drumming should correspond. Like all extended songs with more complex forms, it's wise to think them through in advance so that you are sure what's coming next and can react properly.

[A] A7 E7 A7

Vo. Gt. Ba. Dr.

And if I say to you to - mor-row
- mor-row

Take my hand child come with me
Oh what fun it all would be

R=Rim Shot

E7 A7 E7

It's to a cas - tle I will take you
Then what's to stop us pret - ty ba - by

Well what's to be they
But What Is And

❶(Gt.): Bluesy two bar pattern around two chords, A13 and E9, and strummed with very gentle strokes.

❷(Ba.): These two bars contain the basic idea of the bass line for this section. Aim for nice phrasing and clarity in the individual notes.

❸(Dr.): The drums must be played very lightly here. on the record both the bass and the drums are very quiet, as are the guitar and the vocals.

❹(Gt.): Make sure that you mute all the unplayed strings with your left hand for these 2 note octave, 5th and 4th chords.

❺(Ba.): The bass line here jumps from the root and back to the octave, 7th, 6th and 5th intervals, so take care not to lose your position.

❻(Gt.): To get the right effect from these little choked notes, aim more for a quarter tone, not quite quite a G sharp, when you bend the string. So that it wails and then sighs back onto the bottom E.

●(Gt.): Use either a bottleneck on your little finger or a pedal guitar for this solo with plenty of reverb or a delay unit.

A6(onF#)
(onE)
A D A
A7(onG)
A6(onF#)
(onE)
A D A
B
B7(onA)
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
(8va)
B6(onG#)
F# E B
F#
A
E
So if you wake up with the
cho.
cho.
(Bottleneck)
(8va)
(Bottleneck)
h.
h.

E
A7
E7
Vo.
Gt.
Ba.
Dr.
sun- rise
And all your dreams are still as new
And hap-pi - ness is what you need so bad
Girl the an-swer lies with you Yeah
F
A
A7(onG#)
Catch the wind see us spin sail a - way leave to -day
A6(onF#)
A D A
(onE)
way up high in the sky Hey Oh but the wind won't blow you real-ly should-n't go It on- ly goes to show Yeah that

❽(Gt.): On the record these chords are panned alternately through the right and left channels but, assuming that you don't have a stereo P.A. at your disposal, it can still sound good out of one speaker. Remember to give these chords short, snappy strokes with a lot of attack.

E
D
E
D
E
Vo.
Catch the wind and gon-na see us spin and gon-na sail leave to-day Du Du Du Da Da Du Du
Gt.
Ba.
Dr.
Ma Ma Ma Ma Ma Ma day
Eve-ry- bo-dy
Oh ba-by ba-by ba-by ba-by ba-by ba-by I know Oh ba-by ba-by ba-by Oh what
8
Fade Out

THE LEMON SONG

by James Page/John Paul Jones/John Bonham/Robert Plant/Chester Burnett

THE LEMON SONG

GUITAR

The song structure can be divided into two basic parts: A slow rhythm and blues pattern, with which the song is introduced, based around a twelve bar type chord structure and a strikingly up beat rock and roll section, also based around a twelve bar harmony, which is purely instrumental. Both parts feature the guitar strongly although in different roles. In the down beat blues part, especially sections [F], [G] and [H], the guitar creates a dialogue with the vocals, answering and prompting the vocals with trills, riffs and counter melodies, while the up tempo sections allow the guitar some racy, fluent soloing on repeated licks and phrases. Probably the the hardest part to pull off is the obbligato playing with the singer. Both musicians must listen very hard to each other and develop a genuine responsiveness to each others playing.

BASS

The bass guitar gets quite a lot of freedom. Being released from playing set riffs for much of the song and given a lot of space by the absence of guitar chords during the middle sections, a flowing bass line is allowed to develop. Rather like a jazz 'walking bass,' the lines manage to be melodic at the same time as tracing out the chord changes and carrying the harmonic progression. This part again calls for two fingered playing and some subtle phrasing to bring out these qualities.

DRUMS

The abrupt tempo changes are often introduced by a drum fill, so it's important that the drummer knows the changes perfectly. It's also down to the drums to set the pace at the tempo changes and really push the other players through the up tempo parts. You'll need to get a quick, snappy action on the bass drum pedal to get some of the beats accurate in quick tempo sections.

Intro. E Tempo-I | E7(#9) | E | E7(#9) | E

Vo.

Gt.-I ①

Gt.-II

Ba. ② ③

Gong

Dr. ④ ⑤

①(Gt.): This is the main riff of the song. Play the bottom line with a plectrum and the open 2nd and 3rd strings with the middle and ring fingers.

②(Ba.): Make this little intro figure for the bass part come in with a bounce.

③(Ba.): Main riff doubling with the guitar. This isn't strict-tempo unison playing, so the bass part can indulge in a little expressive 'rubato' playing.

④(Dr.): See (2). The guitar, bass and drums play in unison on this 5 note figure which acts as an off beat intro for the latter two instruments.

⑤(Dr.): The basic drum pattern for tempo 1, the slow part. Take care to achieve some smooth pedal work on the bass drum and hi-hat.

E7(#9)
E
A
E
Vo.
I should have quit you
Gt.-I
Gt.-II
Ba.
Dr.
E7(#9)
E
E7(#9)
A
a long time a- go
Oh
Oh Yeah Yeah
long time a-go
cho.
C.D.

❻(Gt.): The last 3 notes of this bar are all played in unison with the bass and bass drum. Coming in on the low G in the middle of the 3rd beat, each of the 3 notes falls on an off beat and so needs to be played strongly to make it bounce nicely.

❼(Ba.): See (6). Aim for a jerky staccato on the 3 note unison at the end of the bar.

❽(Dr.): Don't forget to keep the hi-hat tapping out the eighth note beats underneath this drum fill.

❾(Gt.): This recurring riff to take you back to the verse contains another unison with the bass. The choked notes give it a more subtle feel.

❿ (Ba.): See (9). Unison with the guitar. Try not to lose flow of the bass line.

E7(#9)
A7
Vo.
mind
Oh
I should have list- ened ba - by
to my sec -
Gt.-I
g.
s.
cho.
C.D.
Gt.-II
Ba.
Dr.
E7
E7(#9)
B7(#9)
- ond mind
Ev - ery -time I go a - way and leave you dar - ling

⓫ (Ba.): This is the storming tempo 2 section. The bass wants to really race along under the guitar.

⓬ (Dr.): Important fill to lead everyone into the up tempo part.

⓭ (Dr.): This is quite a different drum pattern with a busier snare/bass drum rapport and a steady eighth note beat on the crash cymbal. Don't hesitate or hold back on this part or the music will fall flat.

E7
B7
A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
(8va)
g.
cho.
E7
B7
E7

⓮ (Gt.): Try not to lose your timing when playing these furious clusters of notes. It's easy to fall off the rhythm and lose the beat.

⓯ (Gt.): Don't forget to slur these rapid 3 note figures or you may not get the speed up necessary to play them.

⓯ (Gt.): Transition bar to take the music back to the slow tempo. The guitar needs to really put the brakes on in this bar and slow up on the run down to fall into the new tempo by the next bar. Listen carefully to the drummer whose job it is to set the pace for the slow tempo.

⓱ (Dr.): See (16). The drums have to bring the rush of the up beat section right down in order to lead the band into the new tempo. It's really down to the drums to ensure that everything doesn't fall to pieces at this point.

E7(#9)
A7
Vo.
by
gim- me my ba - by
Gt.-I
cho.+C.D.
cho.
p.
cho+
C.D.
p.+h.
g.
cho.
C.D.
Gt.-II
Ba.
Dr.
E7
B7
A7
Oh
No no no no

E7
E
E7
Vo.
(Take it down for me)
Be good to me baby
keep me sat-is- fied
cho.
with Delay
Gt.-I
Gt.-II
Ba.
Dr.
E7
A7
Try to wor-ry me ba- by but I nev- er
get to be mine__ so__
Peo-ple wor-ry baby
keep me sat-is -

⓲ (Gt.): The guitar begins it's 'obbligato' with the vocals, at first tentatively, using a bottleneck.

E7
A7
Vo.
I bring all my mon - ey you take my mon- ey give it to an - oth- er man
I should have quit you ba - - by
Gt.-I
Gt.-II
Ba.
Dr.
A7
B7
Oh such a long time a- go
I would -n't be here with all my trou-bles
with Delay
with Delay
(Bottleneck)
(Bottleneck)

⓳ (Gt.): With these stabbing 3 note fills the guitar opens out a kind of counter melody to the singing. There's quite a lot of free movement from all the instruments at this point, so everyone has to be listening hard to everyone else, otherwise it could get messy.

A7
E7
B7
Vo.
till the juice runs down my leg
The way you squeeze my lem - on
Gt.-I
Gt.-II
p. p. p. p. p. p. p.
19
Ba.
Dr.
A7
E7
H
E7
I'm gon- na fall right out of bed bed bed Yeah
tr cho. cho. C.D.
s.
cho.

E7
A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
cho. cho.
C.D.
g.
cho.
p.
cho.cho.
C.D.p.
A7
E7
B7
C.D.+p.
C.D.p.
s.

(Gt.): As the guitar part develops it embraces the vocals more forcefully, going into a little call and response type sequence

A7
E7
-by ba-by ba-by ba - by ba - by ba - by
ba - by ba - by ba - by
Hey
baby
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
cho.
p.
C.D.
s.
B7
A7
E7
Tempo-II
Baby
baby baby
Oh
Oh
C.D.+p.
tr

J
E7
Vo.
Gt.-I
Gt.-II
8va
Ba.
Dr.
A7
E7

B7
A7
E7
B7
Vo.
Gt.-I
Gt.-II
(8va)
Ba.
Dr.
E7
C.D.+p.

A7
E7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
8va
p.
(8va)
Rubato
B7
I'm gon-na leave right here
down on this kill-ing floor
with Delay
cho.

LED ZEPPELIN

THANK YOU

by Jimmy Page/Robert Plant

THANK YOU

GUITAR
Both of the guitars used on this track are twelve string guitars, one of them electric. Apart from a short solo on the twelve string acoustic guitar, most of the playing involves strumming chords, so the electric twelve string should be set up to give a clean sound.

BASS
John Paul Jones double tracks an organ onto this song but still uses a bass guitar to provide the bass lines. The bass part moves about quite a lot but it remains in the background. The phrasing should be smoothly executed, making full use of hammers, slurs and slides in the fingering.

DRUMS
The drums simply hold down the basic rhythm with eighth note patterns and a few sixteenth note fills. The beat should be slightly on the lazy side without too much tension.

❶(Gt.): Opening chord sequence. Pick the root notes strongly as they are meant to ring out for the whole bar.

❷(Dr.): Laid back fill on 8th and 16th note beats.

D
D7(onC)
D6(onB)
D
Vo.
Gt.-I
Gt.-II
Kb.
Pedal Tone
Ba.
Dr.
A
D
C
G(onB)
D
If the sun re- fused to shine I would still be lov-in' you When moun- tains crum- ble
And so to-day my world it smiles Your hand in mine we walk the miles Thanks to you it

❸(Gt.): These are arpeggio chords, so all the notes should be picked separately.

C
C
Chorus
Vo.
G(onB)
D

❺(Gt.): Meandering acoustic guitar solo moving in scale steps. It's advisable to play this with alternate up and down picking strokes.

F
D
C
G(onD)
D
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
D
C
G(onB)
D
4.
D.S.

Coda
E A G D C G(onB) D
Vo.
I'm glad If the sun re - fused to shine I would still be lov-in' you
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
D C G(onB) D
(When) moun - tains crum - ble to the sea there'll still be you and me

❻(Ba.): Gently picked ringing 2 note 5th chord on D doubling with the guitar.

C
G(onB)
D
Vo.
Gt.-I
4.
Gt.-II
Kb.
Ba.
Dr.
6
Fade Out

HEARTBREAKER

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham

HEARTBREAKER

GUITAR

Basically a medium tempo hard rock song with a repeated verse, key change, extended guitar solo 'middle eight' and back to the verse. It's very much a guitar number, with the band being led into and out of the changes by the guitar, plus it includes an unaccompanied solo in the middle.

BASS

A straightforward bass line, keeping mostly to two bar riffs. The pattern stays the same in the C minor key change and the accompaniment to the middle section guitar solo is also a riff, a variation on the main riff, doubling up with the dubbed on second guitar. Having said that, the bass does have quite a powerful role in the music, especially in section [A], where the two 5th chords stand out effectively.

DRUMS

As the two tempos played in this number are decided by the guitar, the drums simply have to ride on the guitar rhythms, although it's up to the drums to drive the band a little in the up tempo part at section [F] by laying down a nice beat.

Am

Intro. Tempo-I

Vo.

Gt.-I

❹(Ba.): To emphasise the big sound of the 5th chords you could add a little overdrive but add plenty of treble so that it doesn't blur the bottom notes too much.

❺(Dr.): See (3). Slight variation with the hi-hat.

Am D Am
Vo.
fel-las lay their mon -ey down Her style is new but the face is the same as it was so long a- go But
am a - lone and blue Some peo - ple cry and some peo- ple die By the wick - ed ways of love But
Gt.-I
Gt.-II
Ba.
2x
Dr.
Am D Am D Am D Am D
from her eyes is a dif- ferent smile like that of one who knows
I'll just keep on rol - lin' a - long With the grace of the Lord a - bove
(8va)

1.
B
Am
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
cho.
2x
Bm
Well it's

❻(Gt.): Main riff transposed into the new C minor key. Although the tension is naturally heightened by the key change, the guitar shouldn't get in the way of the vocal entry.

❼(Ba.): See (6). Keep in step with the guitar. The rhythm shouldn't sag or start racing.

Em
D Em
Vo.
way you call me by an - oth - er guy's name when I try to make love to you
Gt.-I
Gt.-II
cho.
s.
Ba.
Dr.
Em
E

❽(Gt.): With this chord passage the guitar sets the tempo for this up beat section. Try not to throw everyone off but on the other hand it does need to go.

❾(Ba.): Rising bass riff following the melodic shape of the chords. This riff needs to be played very tightly.

A7
G(onA)
Vo.
Gt.-I
Gt.-II
Ba.
cho.
cho.
Dr.
D(onA)
A
D(onA)
Vo.
Gt.-I
Gt.-II
Ba.
Dr.

❿ (Gt.): These climbing triplets should really motor as they open the guitar solo.

⓫ (Gt.): The choked A on the 2nd string has to be bent 1½ tones up to the C above. Use the ring finger and shore it up with an adjacent finger if necessary.

⓬ (Gt.): Another 1½ tone bend, this time on the 17th fret of the B string, an E, straight up to the G and then down half a tone to F sharp.

A7
Vo.
Gt.-I
cho.
C.D.
Gt.-II
Gt.-III
Ba.
Dr.
A7
A
G
A
C
A
G
(8va)

A
C
A
C
A
G
A7
Vo.
s.
cho.
C.D.
Gt.-I
Gt.-II
Gt.-III
Ba.
Dr.
A7
8va

● (Gt.): Unison for the whole band, ending on the A chord in one beat and then stepping via the D-A chords back into the main riff and back to the original tempo.

Am
D
Am D Am D
Am
D
Am D Am D
Vo.
Go a-way, Heart-break-er
Gt.-I
Gt.-II
Ba.
Dr.
(8va)
Am
Heart-break-er
Heart-break-er
Heart
cho.
g.

LIVING LOVING MAID (She's Just A Woman)

by Jimmy Page/Robert Plant

LIVING LOVING MAID (SHE'S JUST A WOMAN)

GUITAR

With the exception of the solo in section [G], the guitar used for this piece is a twelve string electric, very probably a Gibson double neck, although, naturally, a six string would sound perfectly OK as well. Like the previous song, this a straight ahead rocker with a simple alternating verse/chorus structure.

BASS

The bass line is fairly simple. Moving in eighth notes, it tends to double up the riff on the verse with the guitar, punctuating the long rat-tat-tat A notes on the off beats, and weaving lines through the A to D harmonic progression in the chorus under the guitar chords. The bass is most effective in this number when it works closely with the drums to get a good, driving rhythm.

DRUMS

Like the bass line, the drum patterns vary with the song form, going from relatively on the beat drumming in the verse, following and punctuating the main riff, to a far looser, more syncopated style involving triplet fills and lots of off beat snare and bass drum for the chorus. Getting smooth rhythm changes and synchronising the drum part with the bass part, which it resembles rhythmically, are the main points.

A

[A]

Vo.

With a pur -ple um - ber - el - la and a fif - ty cent hat

12 Strings Gt.

Gt.-I

12 Strings Gt.

Gt.-II

Ba.

Dr.

Chorus
G A G A A D A
Liv -in' lov - in' she's just a wom - an
Mis - sus cool rides out in her aged Ca-dil -lac
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
A
G A G A A D A
Liv - in' lov -in' she's just a wom - an
6.

❶(Gt.): For these long chords the guitar should be played with a wah-wah pedal. Step on it and push it right down as the chord is played and hold it there for the 2 bars.

❷(Ba.): The bass shouldn't hold these notes but, as the rests in the score indicate, leave noticeable gaps between them, allowing the bass to deliver a funkier kind of rhythm along with the drums.

❸(Dr.): Developing a nice crescendo is important here to bring the music back to the verse rhythm.

G A G A D E A
Liv - in' lov - in' she's just a wom - an
When your con - science hits you knock it back with pills
But you keep on talk - in' till your dy - in' day
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
G A G A D A D
Liv - in' lov - in' she's just a wom - an
E
Come on ba - be on the round a - bout

A
D
Vo.
ride on the mer -ry - go- round
We all know what your name is so you
Gt.-I
Gt.-II
Ba.
Dr.
E
to Φ
A
F
bet -ter lay your mon -ey down
Tell- in' tall tales of how

A
G A
G A
Liv - in'
lov -in'
Vo.
it used to be
Gt.-I
Gt.-II
Ba.
Dr.
A
D
A
she's just a wom - an
With the but - ler and the maid and the ser - vants three
6.

❹(Gt.): The guitar break. As this is basically the chorus underneath, the 2nd backing guitar just continues to play the A and D chords.

❺(Gt.): Mute the B string with the left hand where it's marked with an 'X'.

❻(Gt.): These two bars have an echo on the long held D. A delay should give a similar effect.

Coda
A
I
A
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
G A G A D A
Liv - in' lov - in' she's just a wom - an
4.

G A G A D A
Liv - in' lov - in' she's just a wom - an
Vo.
Liv - in' liv - in' lov - in' lov - in' she's just a wom - an
Gt.-I
4.
Gt.-II
4.
Ba.
Dr.
A G A G A D A
Liv - in' lov - in' she's just a wom - an
Lu lu lu lu lu lu lu lu lu lu lu

RAMBLE ON

by Jimmy Page/Robert Plant

RAMBLE ON

GUITAR

There are a mixture of acoustic and electric guitars layered over one another on this track and it wasn't practical to include them all, so only the main guitar parts are on the score. The acoustic guitar part is mostly strummed chords with a lot of open strings in the left hand which doesn't make for any real difficulty in the left hand although the strumming needs a light, folky touch.

BASS

Although the song itself is quite slow, the bass part moves around quite a lot in 16th note figures. Delicate off beat punctuation on octaves and a descending line form the main bass part for the verses while the mood changes on the [C], [E], and [I] sections give the bass a chance to deliver some power to the music with some tight, dancy lines.

DRUMS

John Bonham hits something on the verse sections but whether it's a percussion instrument or something like a suitcase is impossible to tell. Whatever, go round the house and try out the furniture till you get the right sound. The blustery chorus like parts want a nice, bouncy rhythm working together with the bass. The drumming on part [C] has to get a good balance between the hi-hat and the bass drum to punch out the 16th note off beats clearly.

Intro. E A E A E

Vo.

A.Gt. ❶

Gt.-I

Gt.-II

Ba.

Perc. ❷

Dr.

❶(Gt.): The main chord sequence. As the voicings of the guitar chords contain a lot of open strings, making it hard to follow the progression, I've put in some chord symbols to give people an idea what it is.

❷(Dr.): You could also try tapping the body of an acoustic guitar with your hands to reproduce this bit.

A
E
A
A
E
A
Vo.
Leaves are fall-in' all a - round It's
Got no time to spend and weep The time
Gt.-I
Gt.-II
D.S.time
Ba.
Dr.
E
A
E
A
time I was on my way
has come to be gone
Thanks to you, I'm much o - bliged
Tho' our health we drank a thou - sand times

Vo.
Gt.-I
Gt.-II
Ba.
Dr.
E
A
to
For such a pleas-ant stay
It's time to Ram-ble On
And now it's time for me to go
The au- tumn moon light my way
But now I smell the rain
And with it pain
And it's head - ed my way
4.

❸(Gt.): These little electric guitar lines stand out in the arrangement quite strongly. The sound should be clean, perhaps enhanced with a chorus, and played with vibrato.

❹(Gt.): Mute the strings with the left hand and wack them.

❺(Ba.): If you're picking the bass with fingers, as John Paul Jones does, you will need to get your fingers working hard to bring out all the notes and deliver them with power, above all in the second bar of the example with it's unbroken string of 16th notes.

❻(Dr.): The hi-hat is left half open here and

E
A
E
A
Vo.
on my way
I been this way ten years to the day
Ram -ble On
Find the queen of all my dreams
Gt.-I
Gt.-II
Ba.
Dr.
D.S
Coda
E
D
Synth.Flute
A
E
A
Vo.
Gt.-I
Gt.-II
Ba.
s.
Dr.

E
A
E
Synth.Flute
A
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
E
E
A
E
Ram - ble On
Now the town the town is down
Sing my song
I'm go- in'

❼(Gt.): Two guitar harmony part using overdubbed guitar.

❽(Gt.): Keep the volume low with a clean sound and try playing these lines with a slide or bottleneck.

A
E
A
E
Vo.
days of old When mag -ic filled the air
T'was in the dark - est depth of
Gt.-I
Gt.-II
Ba.
Dr.
A
E
A
E
Mordor
I met a girl so fair
But golem the e - vil one

A
E
A
E
Vo.
share
Sing my song I'm gon- na find my
ba - by
I'm gon- na
Ram - ble On
Sing my song Gon - na
Gt.-I
Gt.-II
Ba.
Dr.
A
E
A
work my way
Go - in' 'round the world
Ram - ble
On
Ah
Doo doo
doo
doo doo my
Ba - by ba ba - by Yeah
Ba -by
Oh

E
A
E
Vo.
ba - by
Ah
Doo doo doo doo doo doo
doo doo doo doo doo doo doo doo doo doo
No no no no ba -by
I can't
stop this feel - ing in my heart
Ba - by
Gt.-I
Gt.-II
Ba.
Dr.
A
E
A
Yeah
I got - to
keep search - in'
for my ba - by
Yeah
I
When I think a- bout when we get to part
Ba - by ba - by ba -by ba - by ba - by ba - by ba - by ba - by
ba -
S.

E
A
E
Vo.
got -ta keep search -in' for my ba - by share Yeah Yeah Yean Yeah Ah Yeah
- by My my my my my my my ba - by My
Gt.-I
Gt.-II
Ba.
Dr.
A
E
A
Yeah Yeah Yeah Yeah Yeah Yeah Yeah Yeah Yeah Yeah Yeah I can't find my
my my my my my my ba - by Ooo my my my
Fade out

MOBY DICK

by John Bonham/John Paul Jones/Jimmy Page

MOBY DICK

GUITAR

The bottom E string is tuned down a tone to D, probably to get a low bassy sounding riff. There are four short one bar solo breaks in this number which shouldn't present any problems technically but they musn't be allowed to lose the beat or the re-entries of the rest of the band will be spoilt.

BASS

The bass just needs to keep the main twelve bar riff going, playing solidly in constant unison with the guitar and injecting a little swing into the rhythm.

DRUMS

Apart from some support to the main riff, including the use of a cowbell in place of the hi-hat, Moby Dick is really about the extended drum solo that takes most of the track. There wasn't the space to include it in the score, so listen to the record if you want to learn it. It has a very definite form which makes it fairly straight forward to pick up. But, then again, drummers are usually best at playing their own drum solos, so improvise one.

Dm
A Tambourine
Vo.
Gt.
(6th String=D)
Ba.
Dr.
c=Cowbell
Dm
G

❶(Gt.): E string down to D. Make sure it's tuned properly as the bottom string sounds really awful if it's slightly out on a D tuning.

❷(Ba.): The main riff of the piece. It sounds best when it's played smoothly.

❸(Dr.): The drums should support the unison playing of the guitar and the bass so that the whole band just sings out together on this riff. Try and get the snare and bass drum really tight with a nice regular ting-ting-ting on the cowbell.

G
Dm
Vo.
Gt.
Ba.
Dr.
A
G
Dm
cho.
Dm
B
Dm
cho.
cho.
p.

❹ (Gt.): Prepare the left hand position and treat the triplets as a rapid arpeggio and play them in a single down stroke.

❺ (Gt.): Three note slurs off onto the open strings.

C
tempo rubato
Vo.
Gt.
Ba.
Dr.
Dr. Free Solo
D
Dm
a tempo
G
A
G
D
C
A
cho.

BRING IT ON HOME

by Willie Dixon

BRING IT ON HOME

GUITAR

Another song going from a down beat, restrained blues section to starkly contrasting up beat rock and roll. This is really rather juvenile. The guitar part just involves riff playing all the way through, starting with a simple, very common blues riff on a twelve bar progression. In the up beat part, section [B] in the score, the main riff is layered with two or three overdubbed guitars playing unisons in 3rds and octaves.

BASS

The bass only plays on the up tempo middle section. It doubles up with the guitar on the main riff and then really dances about through the E-A-E harmony, stabbing at the off beats in perfect sync with the bass drum under the vocals. A mellow but rich tone sounds best, especially if your finger picking it.

DRUMS

The drums work very closely with the bass guitar and, like the bass, they also only play on the middle part. The drumming has to be really strong to give the spark to the spiky rhythm. Much of the snare work falls on awkward 16th note off beats while the bass drum fuses with the equally syncopated bass line. Above all hit all the beats sharply to avoid the drums from sagging or getting muddy. You could try hosing them down but then you'd get muddy waters and not Led Zeppelin.

Intro.
E7
Tempo-I
Vo.
Gt.-I
Gt.-II
Blues Harp
Kb.
Ba.
Dr.

❶(Gt.): Turn the tone right off, mute the bass strings with the right hand and get a nice shuffling rhythm going.

E7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
E7
A
E7
Ba
- by

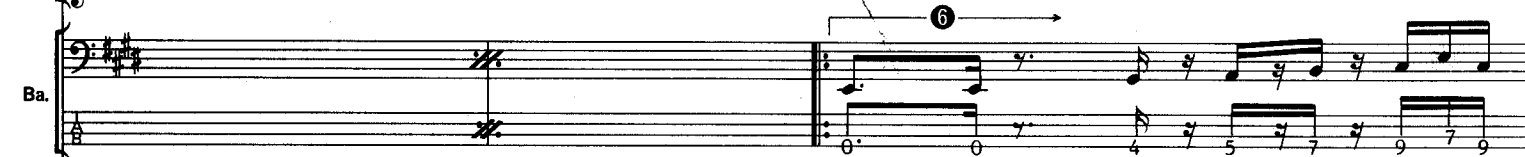
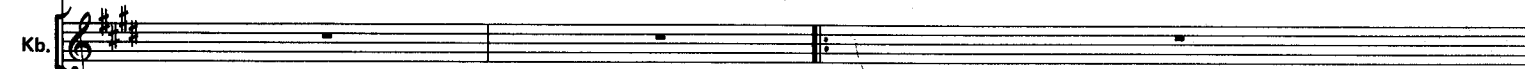
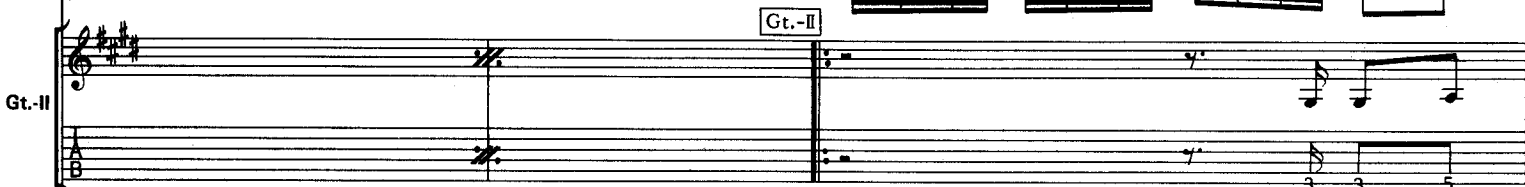
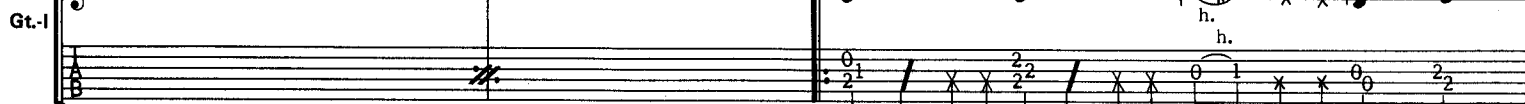
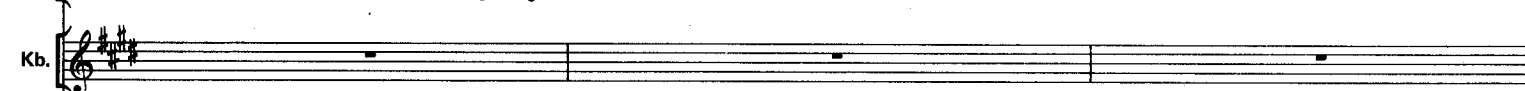
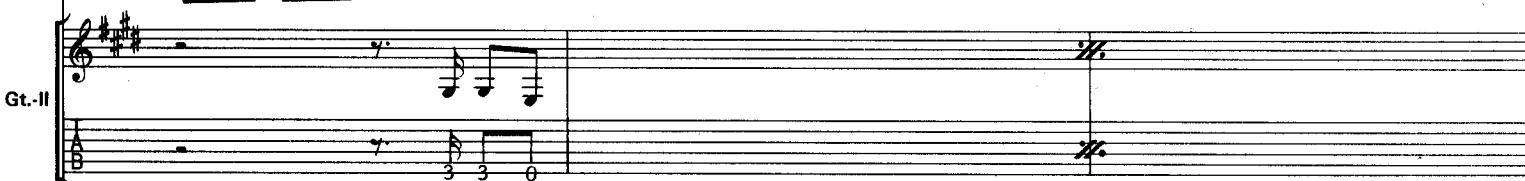
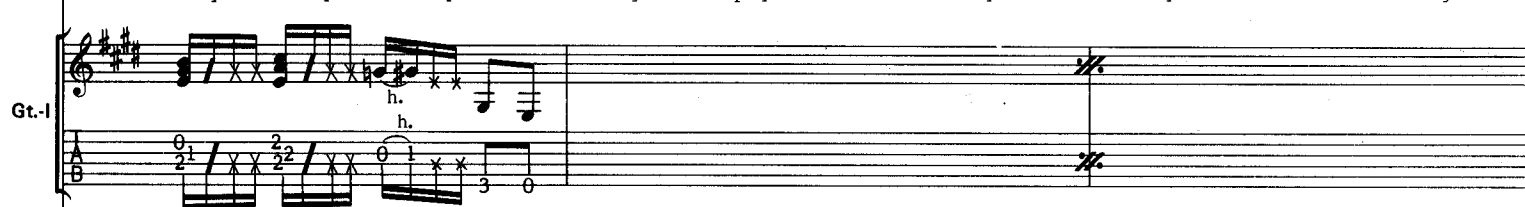
E7
Vo.
Mm ba - by Mm Gonna
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
E7
Bring It On Home to you I've got my tick-et I

E7
Vo.
got that load
Gon- na
go high - er
all a - board
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
E7
A7
Take my seat
right-way back
h.
h.

❷(Gt.): Don't forget to change your position on the B7 chord. Finger the F sharp at 4/4 with the ring finger and the G sharp at 4/6 with the little finger, keeping the index finger on the B at 5/2.

❸(Gt.): Basic pattern of the 2 bar riff for this section. Make it swing a little and don't leave out the choked D in the middle of the phrase.

❹(Ba.): Bass doubling up on the main riff. Timing is important here.

❺(Dr.): This drumming is quite irregular. As ever, getting the bass drum and snare solidly together is a must and try not to stumble when returning to the 1st beat of the bar.

❻(Ba.): Very syncopated bass line. Like everything played on the off beat, it needs to be played more strongly than notes on the beat.

❼(Dr.): See how close the bass drum works in with the bass, doubling up on the bass line often note for note.

❽(Ba.): Include all the slides or glissandos as they make a nice effect against the off beats.

⑨(Dr.): 6 note groups of beats for this fill. The stick work must be very quick and fluent to get the beats even.

E7
Vo.
Gt.-I
Gt.-II
cho.
Kb.
Ba.
Dr.
1.
2.
E7
Gt.-I
Gt.-II

F
Tempo-I
B7
A7
E7
Bring It On Home
Bring It On Home to you
(•)=Mute
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
rit.